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THE ETUDE

Music Magazine

April 1937

Price 25 Cents



CARL MARIA VON WEBER

In the Season's Closing . . .

Piano Teachers May Use These Works to Good Advantage

AMONG THE BIRDS

An Air of Chamberlin's The Fox for the Piano
Here, indeed, is "Chamberlin's Fox" for the piano. It is a beautiful composition in the book you will find the characters of nature here portrayed in a charming and artistic way. The characters of nature here portrayed in a charming and artistic way. The characters of nature here portrayed in a charming and artistic way.



THE SEA ALBUM

There is no more elegant and more good as an educational and teaching book of the subject than this. It is a beautiful composition in the book you will find the characters of nature here portrayed in a charming and artistic way. The characters of nature here portrayed in a charming and artistic way.



UBER THE BIG TOP

What scenes does nature show you in a "Big Top" in the country? The big top is the scene of the circus, the scene of the circus, the scene of the circus. The big top is the scene of the circus, the scene of the circus, the scene of the circus.



MUSIC OF THE FLOWERS

The language and beauty of the flowers are most expressive. The language and beauty of the flowers are most expressive. The language and beauty of the flowers are most expressive.



Just as the opening of every season is a special time to be remembered by the general public, so is the closing of every season. Just as the opening of every season is a special time to be remembered by the general public, so is the closing of every season.

AROUND THE YEAR WITH MUSIC

Department of the Year Season for the Piano

SPRING
The 12 compositions in this volume are in a beautiful and artistic way. The characters of nature here portrayed in a charming and artistic way.



FROM MANY LANDS

A Book of Songs by MARGARET LANG

There is no more elegant and more good as an educational and teaching book of the subject than this. It is a beautiful composition in the book you will find the characters of nature here portrayed in a charming and artistic way.

BIRDS OF ALL FEATHERS

by MARGARET LANG

There is no more elegant and more good as an educational and teaching book of the subject than this. It is a beautiful composition in the book you will find the characters of nature here portrayed in a charming and artistic way.



IN THE CARNY SHOP

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SUMMER

This is a collection of selected piano pieces. The characters of nature here portrayed in a charming and artistic way.



WINTER

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LAST PIANO ORISMELES PIECES

New Piano for the Piano

This is a collection of selected piano pieces. The characters of nature here portrayed in a charming and artistic way.

FROM MANY LANDS

A Book of Songs by MARGARET LANG

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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LV No. 4 APRIL, 1937

The World of Music

Interesting and Important Items Classified on a Continual Watch on Musicians and Activities Pertaining to Things Musical Everywhere

THE BACHACADE conducted by Adolf Busch, who has been one of the most prominent figures in the history of music, is to be given at the Academy of Music, New York, on April 15 and 16. The program will include the "Bach" and "The Well-Tempered Clavier" by Bach, and the "Mass" by Brahms.

THE ANNUAL GALILEI FESTIVAL will be held on the 25th and 26th of April at the Academy of Music, New York. The program will include the "Galilei" and "The Well-Tempered Clavier" by Bach, and the "Mass" by Brahms.

THE CONCERTS OF THE ... will be held on the 25th and 26th of April at the Academy of Music, New York. The program will include the "Galilei" and "The Well-Tempered Clavier" by Bach, and the "Mass" by Brahms.

THE SPONSORING BY THE ... will be held on the 25th and 26th of April at the Academy of Music, New York. The program will include the "Galilei" and "The Well-Tempered Clavier" by Bach, and the "Mass" by Brahms.

THE SINGING OF "HOMER" ... will be held on the 25th and 26th of April at the Academy of Music, New York. The program will include the "Galilei" and "The Well-Tempered Clavier" by Bach, and the "Mass" by Brahms.

THE MUSICAL CONVENTION ... will be held on the 25th and 26th of April at the Academy of Music, New York. The program will include the "Galilei" and "The Well-Tempered Clavier" by Bach, and the "Mass" by Brahms.

THE VIKING FAMILY ... will be held on the 25th and 26th of April at the Academy of Music, New York. The program will include the "Galilei" and "The Well-Tempered Clavier" by Bach, and the "Mass" by Brahms.

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ALL STARRED
 The latest news pictures, the "Opera House" during the New York season.

Music and Travel

TRAVEL and music seem naturally to go together. Therefore, in a large number of instances, the travel, when not excessive, involves, not only a perfectly natural education, but we secure in many a special form of music, novel methods, and from these all depending, the means of bringing to the general public, by your child and our interest in such things, that we believe there are certain phases of the subject which we are desirous to point out.

Except for travel, to be a truly modern musical leader, there are two demands: one is to be a good musician, and the other is to be a good traveler. These two demands are not only not contradictory, but they are complementary. A good musician who is not a good traveler, is not a good leader. A good traveler who is not a good musician, is not a good leader. Therefore, the modern musical leader must be a good musician and a good traveler. This is the first principle of the modern musical leader.

The second principle is to be a good traveler. This is not only a matter of physical travel, but it is a matter of mental travel. A good traveler is one who is able to travel in a way that is not only physically comfortable, but also mentally stimulating. This is the second principle of the modern musical leader.

The third principle is to be a good traveler. This is not only a matter of physical travel, but it is a matter of mental travel. A good traveler is one who is able to travel in a way that is not only physically comfortable, but also mentally stimulating. This is the third principle of the modern musical leader.

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to enjoy an extensive program, the more one knows about all modern activities in the world, the more pleasure will be derived from it. In fact, however, it is usually the case that the only way to get the most out of a program, is to get the most out of the subject. This is the first principle of the modern musical leader.

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The tenth principle is to be a good traveler. This is not only a matter of physical travel, but it is a matter of mental travel. A good traveler is one who is able to travel in a way that is not only physically comfortable, but also mentally stimulating. This is the tenth principle of the modern musical leader.

America's Vast New Musical Awakening

Press a Conference with
Dr. Nikolai Sokoloff

DIRECTOR OF THE FEDERAL MUSIC PROJECTS AND
ADMINISTRATOR AND FOUNDER OF THE CLASSICAL FOUNDATION

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The Plan of Work
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DR. NIKOLAI SOKOLOFF

... had been cited other work was assigned, and the three were eventually a job. When the work of all three was completed, the three were assigned to the same office as the other three.

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All music is recognized and valued. Nobody is to be given a special, but he is recognized as a citizen of the music which has been the source of making a part of many of the great works of the world. The music which has been the source of making a part of many of the great works of the world.

There are a few who are still in the past of the public that would not pay money. That is, they think that the only way to get the money is to be in the past. That is, they think that the only way to get the money is to be in the past.

THE FOLLOWING are the names of the people who are still in the past of the public that would not pay money. That is, they think that the only way to get the money is to be in the past.

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Eclipse
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SUPPHEE
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MUSICAL Misadventures
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A May Day Play Recital
Ten Games with Music
By Dorothy Hughes

The play recital at the school is in progress. The children are singing and playing games. The first game is a song by 'Memphis'.

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Next they recited a story called 'The Cat and Mouse'.

After the play recital, the children began a game of the word game 'Cat and Mouse'. The children were divided into two teams. The children on each team were given a list of words. The children were to find the words in the list in the story.

Staying in the Room

The first game was a word game called 'Staying in the Room'. The children were divided into two teams. The children were to find the words in the list in the story.

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The children were singing and playing games.

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CARL MARIA VON WEBER IN PICTURES
1 First, about ten Peter Fisher of the Community 2 Grosvenor and Fisher, Walter of the Community 3 Max Marie and Fisher, a son of the Fisher 4 Grosvenor and Fisher, a son of the Fisher 5 Victor Fisher of the Community 6 Dorothy Hughes 7 William Fisher of the Community 8 Edna Fisher of the Community 9 William Fisher of the Community 10 Edna Fisher of the Community 11 Victor Fisher of the Community 12 Dorothy Hughes 13 William Fisher of the Community 14 Edna Fisher of the Community 15 Victor Fisher of the Community 16 Dorothy Hughes 17 William Fisher of the Community 18 Edna Fisher of the Community 19 Victor Fisher of the Community 20 Dorothy Hughes 21 William Fisher of the Community 22 Edna Fisher of the Community 23 Victor Fisher of the Community 24 Dorothy Hughes 25 William Fisher of the Community 26 Edna Fisher of the Community 27 Victor Fisher of the Community 28 Dorothy Hughes 29 William Fisher of the Community 30 Edna Fisher of the Community 31 Victor Fisher of the Community 32 Dorothy Hughes 33 William Fisher of the Community 34 Edna Fisher of the Community 35 Victor Fisher of the Community 36 Dorothy Hughes 37 William Fisher of the Community 38 Edna Fisher of the Community 39 Victor Fisher of the Community 40 Dorothy Hughes 41 William Fisher of the Community 42 Edna Fisher of the Community 43 Victor Fisher of the Community 44 Dorothy Hughes 45 William Fisher of the Community 46 Edna Fisher of the Community 47 Victor Fisher of the Community 48 Dorothy Hughes 49 William Fisher of the Community 50 Edna Fisher of the Community 51 Victor Fisher of the Community 52 Dorothy Hughes 53 William Fisher of the Community 54 Edna Fisher of the Community 55 Victor Fisher of the Community 56 Dorothy Hughes 57 William Fisher of the Community 58 Edna Fisher of the Community 59 Victor Fisher of the Community 60 Dorothy Hughes 61 William Fisher of the Community 62 Edna Fisher of the Community 63 Victor Fisher of the Community 64 Dorothy Hughes 65 William Fisher of the Community 66 Edna Fisher of the Community 67 Victor Fisher of the Community 68 Dorothy Hughes 69 William Fisher of the Community 70 Edna Fisher of the Community 71 Victor Fisher of the Community 72 Dorothy Hughes 73 William Fisher of the Community 74 Edna Fisher of the Community 75 Victor Fisher of the Community 76 Dorothy Hughes 77 William Fisher of the Community 78 Edna Fisher of the Community 79 Victor Fisher of the Community 80 Dorothy Hughes 81 William Fisher of the Community 82 Edna Fisher of the Community 83 Victor Fisher of the Community 84 Dorothy Hughes 85 William Fisher of the Community 86 Edna Fisher of the Community 87 Victor Fisher of the Community 88 Dorothy Hughes 89 William Fisher of the Community 90 Edna Fisher of the Community 91 Victor Fisher of the Community 92 Dorothy Hughes 93 William Fisher of the Community 94 Edna Fisher of the Community 95 Victor Fisher of the Community 96 Dorothy Hughes 97 William Fisher of the Community 98 Edna Fisher of the Community 99 Victor Fisher of the Community 100 Dorothy Hughes

The Geometry and Speed of Motion

At the Piano Keyboard in the Playing of Chromatic Passages

By E. S. Roeder

Attention demands are placed upon the velocity of the motion during the execution of the chromatic passages. As we proceed to play the chromatic passages, we find that the velocity of the hand, key or the individual finger, varies as the Progress of the Chromatic Passage. Before we proceed to the study of the chromatic motion, we will study the motion of the hand, key or the individual finger, when the velocity is constant. We will study the motion of the hand, key or the individual finger, when the velocity is constant. We will study the motion of the hand, key or the individual finger, when the velocity is constant.

Point of Transition

THE POINT OF TRANSITION of the chromatic motion is the point at which the velocity of the motion is constant. The point of transition is the point at which the velocity of the motion is constant. The point of transition is the point at which the velocity of the motion is constant.



At the point of transition the hand finger and the hand key contact at point of transition. The point of transition is the point at which the velocity of the motion is constant.



The point of transition is the point at which the velocity of the motion is constant. The point of transition is the point at which the velocity of the motion is constant.



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Dramatizing Piano Duets

By Beatrice K. Staples

THE POINT OF TRANSITION of the chromatic motion is the point at which the velocity of the motion is constant. The point of transition is the point at which the velocity of the motion is constant. The point of transition is the point at which the velocity of the motion is constant.



FOURTIETH ANNUAL DINNER OF THE PHILADELPHIA MUSIC TEACHERS ASSOCIATION

A Short Review of the year's work in the field of piano teaching. The year has been a busy one, with many new ideas and techniques being introduced. The focus has been on the development of the student's technical skills and their ability to express themselves through music.

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The Studio Bulletin Board

By Edward J. Plank

For thought in the present, the final result is in the future. (Eisenstein)



A Studio Bulletin Board

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Two Roads to Acquaintance with Musical Form

By Isaac Peck

Two roads to acquaintance with musical form... (Eisenstein)



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A Recital Program that "Took"

By M. FELICITAS

- 1. The Duke... 2. The Duke... 3. The Duke... 4. The Duke... 5. The Duke... 6. The Duke... 7. The Duke... 8. The Duke... 9. The Duke... 10. The Duke...

- 11. The Duke... 12. The Duke... 13. The Duke... 14. The Duke... 15. The Duke... 16. The Duke... 17. The Duke... 18. The Duke... 19. The Duke... 20. The Duke...

- 21. The Duke... 22. The Duke... 23. The Duke... 24. The Duke... 25. The Duke... 26. The Duke... 27. The Duke... 28. The Duke... 29. The Duke... 30. The Duke...

- 31. The Duke... 32. The Duke... 33. The Duke... 34. The Duke... 35. The Duke... 36. The Duke... 37. The Duke... 38. The Duke... 39. The Duke... 40. The Duke...

- 41. The Duke... 42. The Duke... 43. The Duke... 44. The Duke... 45. The Duke... 46. The Duke... 47. The Duke... 48. The Duke... 49. The Duke... 50. The Duke...

- 51. The Duke... 52. The Duke... 53. The Duke... 54. The Duke... 55. The Duke... 56. The Duke... 57. The Duke... 58. The Duke... 59. The Duke... 60. The Duke...

- 61. The Duke... 62. The Duke... 63. The Duke... 64. The Duke... 65. The Duke... 66. The Duke... 67. The Duke... 68. The Duke... 69. The Duke... 70. The Duke...

- 71. The Duke... 72. The Duke... 73. The Duke... 74. The Duke... 75. The Duke... 76. The Duke... 77. The Duke... 78. The Duke... 79. The Duke... 80. The Duke...

A Month's Study Plan
of practical value,
by an author
Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students
By Dr. John Thompson

Analysis of Piano Technique
appearing in the
Most Famous
of All Books



THE TEACHERS' ROUND TABLE

Conducted Monthly by
GUY RAUER
NOTED PIANO and MUSIC EDUCATOR

Time Troubles

It is a common complaint among piano teachers to find that their own playing is not as good as it once was. This is often due to a lack of time for practice. The authors of this article discuss the problem and offer some suggestions for improvement.

Rapid Review

A rapid review of the most important points in the study of piano technique is presented in this article. This will help the reader to focus on the key elements of the subject.

Musician's Job

What is the musician's job? This is a question that has been asked many times. The authors of this article provide a thoughtful answer to this question.

Concerting in the Twenty-First Century

The challenges of concerting in the modern era are discussed in this article. The authors offer insights into the requirements and expectations of today's concertgoers.

Self-Instruction

There are many advantages to self-instruction. This article explores the benefits and potential pitfalls of learning on your own. It provides practical advice for those who choose this path.

Should I Hire a Teacher?

This is a question that many piano students ask. The authors of this article weigh the pros and cons of hiring a teacher and offer guidance on how to make the best decision for the student.

Should I Hire a Teacher?

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What Is My Job?

The author discusses the various roles and responsibilities of a piano teacher. It emphasizes the importance of clear communication and setting realistic expectations for both the teacher and the student.

Sparking Interest

How can we spark a child's interest in music? This article offers several strategies and techniques for making music lessons fun and engaging. It focuses on the child's natural curiosity and love of play.

Urgency at Twelve Noon

By the time a child reaches the age of twelve, they have developed a certain sense of urgency and independence. This article discusses how to adjust teaching methods to meet the needs of this age group.

Setting the Standards

What standards should we set for our students? This article explores the importance of setting clear, achievable goals and maintaining high standards of performance and practice.

Improving Results

There are many ways to improve the results of piano lessons. This article provides a comprehensive guide to effective teaching techniques, including the use of positive reinforcement and consistent practice.

The Stalling Habit

Many students develop a habit of stalling during their lessons. This article identifies the causes of this behavior and offers strategies to help students overcome it and stay focused on their practice.

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"Nocturne in C Minor" by Chopin

A MASTER LESSON
By Mark Hambourg

IT MAY BE INTERESTING when you think of the "Nocturne in C Minor" as a single, simple, and beautiful piece. But it is not so. It is a masterpiece of technique and feeling, and it is one of the most beautiful pieces of music ever written. It is a masterpiece of technique and feeling, and it is one of the most beautiful pieces of music ever written.

The master intention of Chopin's playing and of the way he has written this melody is to be a continuous, and his high was written to that without any sense of rest. The music is a single melody, and it is one of the most beautiful pieces of music ever written. It is a masterpiece of technique and feeling, and it is one of the most beautiful pieces of music ever written.

The opening figure of the melody, which consists of two notes, is to be played as if it were a single note. It is a masterpiece of technique and feeling, and it is one of the most beautiful pieces of music ever written. It is a masterpiece of technique and feeling, and it is one of the most beautiful pieces of music ever written.

The first two notes in the right hand of the first measure, in the first measure, should be played as if they were a single note. It is a masterpiece of technique and feeling, and it is one of the most beautiful pieces of music ever written. It is a masterpiece of technique and feeling, and it is one of the most beautiful pieces of music ever written.

The second intention of Chopin's playing and of the way he has written this melody is to be a continuous, and his high was written to that without any sense of rest. The music is a single melody, and it is one of the most beautiful pieces of music ever written. It is a masterpiece of technique and feeling, and it is one of the most beautiful pieces of music ever written.

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FASCINATING PIECES FOR THE MUSICAL HOME VALSE MYSTIQUE

This marvelous 19th century waltz by the style of "The English Dances," Op. 21, No. 2 is filled with novel and effective harmonic suggestions of the true mood of a waltz.

FRESTON WARE, OREM

Grade 2 Trumpet (Solo) 10-15, about 10

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APRIL 1927
Retail Copyright secured

TWILIGHT AT SYCAMORE NOOK

This is a selection to be played from the first volume of American composers with suitable titles which have been the subject of the first volume of this series. The music is in the style of the early 20th century and is suitable for the first volume of this series. The music is in the style of the early 20th century and is suitable for the first volume of this series.

CHARLES WAKEFIELD CAIDMAN (b. 1874)

Andante (Moderato) in 4/4

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1923 2117

NODDING DAISIES

WALLACE A. JOHNSON

Opus 8. Trumpet Quartet or 4. J. = 4

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British Copyright secured

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THE STROLLING HARP PLAYER

A fine study in arpeggios and cross-hand playing. Be especially careful with the pedal in the second movement. Grade 2

MELTON HARDING

Allegretto M. 2-100 2/4

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407

International Copyright secured
729 27132

A study in octaves between the hands, with a glissando arpeggio figure in triplets. Grade 2. Allegretto legato e cadente M. 2-112

SPARKLING WATERS

HAROLD LOCKE

Ped. trancé

Meno mosso

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J. 1925 1927

British Copyright secured
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REVEL OF THE NYMPHS

The spirit of Mendelssohn breathes through this original bit of neo-romantic. Watch the scherzo effects very carefully and begin to write the composer's melody, beginning in the 3rd measure.

FREDERICK STANLEY SMITH

Allegro 3/4, 4/4

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407

International Copyright 1922
222 17-17

WHEN NIGHTBIRDS CALL

Charles Hurter uses one of the most original and most poetic compositions for the piano in his style in this delightful piece. Study the first melodic opportunity for the left hand in the study of the contained notes with the piano, 3/4-4.

CHARLES HURTER

Moderato 3/4, 4/4

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408 1917

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MASTER WORKS
NOCTURNE

Now Chopin's Master works are great compositions and are very practical and have attracted wide attention. You will find the notes on the other page of this issue Grade 2.

FR. CHOPIN, Op. 48 No. 1

Lento $\text{♩} = 52$

Right hand to play all notes
Right hand

Accompaniment given
when not on strings
to give support to
melody with an
easy-to-remember effect

A *rit.* towards
the end taking
note of the
diminishing *rit.*

Poco più lento $\text{♩} = 40$

Chords only left and right

Chords with left hand

31-32 *tr*
33-34 *tr*
35-36 *tr*
37-38 *tr*
39-40 *tr*
41-42 *tr*
43-44 *tr*

45-46 *rit.*
47-48 *pizz.*
49-50 *f*
51-52 *cres.*
53-54 *f*
55-56 *f*
57-58 *f*

59-60 *f*
61-62 *f*
63-64 *f*
65-66 *f*
67-68 *f*
69-70 *f*
71-72 *f*

73-74 *rit.*
75-76 *pizz.*
77-78 *cres.*
79-80 *f*
81-82 *f*
83-84 *f*
85-86 *f*

87-88 *rit.*
89-90 *pizz.*
91-92 *cres.*
93-94 *f*
95-96 *f*
97-98 *f*
99-100 *f*

101-102 *rit.*
103-104 *pizz.*
105-106 *cres.*
107-108 *f*
109-110 *f*
111-112 *f*
113-114 *f*

115-116 *rit.*
117-118 *pizz.*
119-120 *cres.*
121-122 *f*
123-124 *f*
125-126 *f*
127-128 *f*

129-130 *rit.*
131-132 *pizz.*
133-134 *cres.*
135-136 *f*
137-138 *f*
139-140 *f*
141-142 *f*

143-144 *rit.*
145-146 *pizz.*
147-148 *cres.*
149-150 *f*
151-152 *f*
153-154 *f*
155-156 *f*

157-158 *rit.*
159-160 *pizz.*
161-162 *cres.*
163-164 *f*
165-166 *f*
167-168 *f*
169-170 *f*

171-172 *rit.*
173-174 *pizz.*
175-176 *cres.*
177-178 *f*
179-180 *f*
181-182 *f*
183-184 *f*

185-186 *rit.*
187-188 *pizz.*
189-190 *cres.*
191-192 *f*
193-194 *f*
195-196 *f*
197-198 *f*

199-200 *rit.*
201-202 *pizz.*
203-204 *cres.*
205-206 *f*
207-208 *f*
209-210 *f*
211-212 *f*

MISTRESS PRETTY

Ernest J. Bruchas

Andante moderato

ROBERT COARLEY

Piano introduction in G major, 4/4 time, marked Andante moderato. The music features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand.

mp *espressivo non cresc.*

Me - trem, me - trem, all you've got is! Don't be long - slow' kith - er! do - ty.

For - ev' right on lead us on. When - ere has your head at rest?

Lo - dy, at - tain - ing time with me - an - ing. How you get on - food heart heart and!

Yer - der smile bring on a - all - dies. When - ere want - you think on

Oh - tis as the

sun - no less - er. How you look - in - dex - er - test - er! Better be - ob - serv - I can

see. Lo - dy, why not see for me? Me - trem, me - trem, all in pret - ty -

Ger - er long - slow' kith - er! do - ty. All my heart - a - lie with glow, You are

me - an - ing, too at rest! You are smile - ing - too at rest!

GOLDEN HARPS ARE SOUNDING

Frances R. Havergal

J. LEWIS BROWN

Musical score for **Golden Harps Are Sounding**. The score is arranged in piano and vocal parts. It begins with a **Marchino** tempo marking, which changes to **Moderato** in the second system. The lyrics are:

I Gold en harps are sound - ing,
 The high ones sing - ing,
 All the work is sound - ed,
 Joy full by us sing - ing.

And the King of the King,
 The King of the King,
 The King of the King,
 The King of the King.

The score includes piano accompaniment with various textures and dynamics, as well as vocal lines with lyrics. The piece concludes with a **ff** (fortissimo) marking and the instruction *Allegretto*.

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GG 20794

Musical score for **Golden Harps Are Sounding**. This page shows the vocal parts, including Soprano, Alto, and Tenor lines. The lyrics are:

In the high ones
 The high ones sing - ing,
 All the work is sound - ed,
 Joy full by us sing - ing.

The score includes vocal lines with lyrics and piano accompaniment. The tempo is **Moderato**.

MARCH POSTLUDE IN C

R. M. STULTS

Musical score for **March Postlude in C**. The score is for piano, with **Musicals** and **Pedal** parts indicated. It begins with a **Marchino** tempo marking. The score includes piano accompaniment with various textures and dynamics, and a **Pedal** part for the lower register.

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MINUET

HENRY D. SAWYER

Musical score for Minuet, left page. It features a vocal line and piano accompaniment. The piano part is divided into sections: "Last Part to Chorus", "Full Chorus", and "Coda". The score is written in 3/4 time with a key signature of one flat.

Moderato 2/4 1/2

Musical score for Minuet, right page. It continues the vocal and piano accompaniment from the left page. The piano part includes various musical notations such as trills and slurs.

Arr by William Hedera

ALBA
(DAWN)
SECONDO

ETHELBERT NEVIN, Op. 95, No. 1

Andante, quasi "dolce far niente"

musical score for the second part of "Alba (Dawn)" by Ethelbert Nevin, arranged by William Hedera. The score is for piano and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The tempo is marked "Andante, quasi 'dolce far niente'".

ALBA
(DAWN)
PRIMO

ETHELBERT NEVIN, Op. 95, No. 1

Arr by William Hedera

Andante, quasi "dolce far niente"

musical score for the first part of "Alba (Dawn)" by Ethelbert Nevin, arranged by William Hedera. The score is for piano and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The tempo is marked "Andante, quasi 'dolce far niente'".

AVE VERUM

W. A. MOZART
Arr. by Rob Roy Two

Adagio in G, 4/4

Piano
and
cel.

1st VIOLIN

Adagio in G, 4/4

AVE VERUM

W. A. MOZART

2nd VIOLIN

Adagio

AVE VERUM

W. A. MOZART

3rd VIOLIN

Adagio

AVE VERUM

W. A. MOZART

4th VIOLIN

Adagio

AVE VERUM

W. A. MOZART

WHEN THE CIRCUS COMES TO TOWN

Grade 10.

Tempo di marcia M.M. $\text{♩} = 100$

SENNY FURBER

When the cir-cus comes to town, You can hear the band playing here and there. And when marching down the street, There are the floats, and a big black bear, There are more in a circus than you can see. When the cir-cus comes to town, You can hear the band play-ing here and there, And when marching down the street.

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THIRDS ON PARADE
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For those who sing about you *On the part who will* *Not know either of her—Oh—An* *Dark to see to be*

It's not good at all no way *You can't hear their song* *For those there'll be* *Oh—By—where!* *Dark a key go down*

Come tell me how they are *And tell me how they are* *May be it is they who are* *Dark where they are*

Oh look to they they are *At close of day*

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By Thomas N. Gold

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(Continued from Page 28)

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

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Phrasing in Violin Playing

By **Kaare A. Bolgen**

IN ORDER OF ALL technical developments, the first to call for study is the phrasing of the violinist. This is the only technical quality which is essential to the expression of the music. The phrasing of a single phrase is the first step toward the phrasing of a whole piece. It is the first step toward the phrasing of a whole piece.

There are two main types of phrasing: the phrasing of a single phrase and the phrasing of a whole piece. The phrasing of a single phrase is the first step toward the phrasing of a whole piece.

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Teaching Your Own Child

By **J. W. West**

WHEN YOU TEACH for the first time, you are in a very difficult position. You are in a very difficult position. You are in a very difficult position.

The first step is to understand the child's mind. The child's mind is a very different thing from the adult's mind. The child's mind is a very different thing from the adult's mind.

The second step is to understand the child's emotions. The child's emotions are a very different thing from the adult's emotions. The child's emotions are a very different thing from the adult's emotions.

The third step is to understand the child's physical development. The child's physical development is a very different thing from the adult's physical development. The child's physical development is a very different thing from the adult's physical development.

The fourth step is to understand the child's social development. The child's social development is a very different thing from the adult's social development. The child's social development is a very different thing from the adult's social development.

The fifth step is to understand the child's intellectual development. The child's intellectual development is a very different thing from the adult's intellectual development. The child's intellectual development is a very different thing from the adult's intellectual development.

The sixth step is to understand the child's moral development. The child's moral development is a very different thing from the adult's moral development. The child's moral development is a very different thing from the adult's moral development.

The seventh step is to understand the child's spiritual development. The child's spiritual development is a very different thing from the adult's spiritual development. The child's spiritual development is a very different thing from the adult's spiritual development.

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By **Guido McGehee**

IF YOU ARE a violinist, you know that the feet of a violin are a very important part of the instrument. The feet of a violin are a very important part of the instrument.

The feet of a violin are a very important part of the instrument. They are the feet of a violin. They are the feet of a violin.

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Why Professional Pianists Practice Slowly

By **Bernice Gady**

IT WAS INTERESTING to hear the remarks of a young pianist who was once known as an amateur pianist on the radio. He was playing a waltz and he had just played it twice. He said he had not had time to practice it at all. He said he had not had time to practice it at all. He said he had not had time to practice it at all.

The answer to the question is that he had not had time to practice it at all. He said he had not had time to practice it at all. He said he had not had time to practice it at all.

It is a common mistake to think that the more one practices, the better one will become. This is not true. The only way to become a professional pianist is to practice slowly and carefully. This is the only way to become a professional pianist.

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The Pause in Practice

By **Harold Myerson**

A recent composer once said that the pause in practice is the most important part of the practice. This is a very true statement. The pause in practice is the most important part of the practice. This is a very true statement.

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The Prodigious Labeche

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2291-2292	12	\$1.20
2292-2293	12	\$1.20

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Philco Automatic Tuning gives every member of your family the skill of a radio repairer. Call letters of all your favorite stations appear around a dial like that of an automatic telephone. But you dial only once! A flick of your finger and CLACK there's your music. Tuned instantly, clearly, perfectly!

Back of the dial the remarkable fingers of Philco Magic Tone Tuning complete the job with electrical precision. The program comes in most perfectly tuned

that you can ever wish to hear — and stays perfectly tuned as long as you choose to listen!

When you want American stations that you do not listen to regularly — or overseas stations you simply tune the regular way — change stations by name. Once you have the station — select it home or abroad. Philco Magic Tone Tuning gives you the greatest possible variety, the most perfect reception and the finest possible tone!



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included, local and appall you never further apart than the Philco Speed Band Dial!

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10% on every dollar below the Philco High Fidelity